

MUSICAL COURIER

Weekly Review of the World's Music

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WHOLE NO. 2063

NEW YORK PRINTERS' STRIKE CAUSES TEMPORARY SUSPENSION OF THE MUSICAL COURIER

Over two hundred and fifty New York publications postpone the printing of their papers in support of the employing printers.

For the first time in nearly forty years of continuous publication, the Musical Courier has not made its usual appearance. This is caused, not through any fault of the Musical Courier Company, but through a labor situation that culminated on October 1 in a shut-down of the press rooms in all the printing plants of New York City. It has affected practically all of the publications printed in New York, with the exception of the daily papers. This unfortunate condition has been brought about through a demand on the part of certain unions, that cannot be met by the employing printers. There is involved in the controversy the liberty of business control, and this brings to the fore the mutual validity of the contract made between employer and employee, which makes possible the journalistic enterprises of this country.

The Eilert Printing Company, in which are printed the Musical Courier, Thursday edition, and the Musical Courier Extra, Saturday edition, is an affiliation of the Musical Courier Institution, but conducted under a separate organization. It has a large number of publications under contract, and in order to carry out its contracts with the various organizations, it is compelled to do what other printers, established throughout the country do---live up to its obligations and contracts. The situation is probably best explained in the following circular letter sent out, in the beginning of the controversy, by the members of the Printers' League of the Association of Employing Printers of the City of New York:

"Our scale contracts with all of the Unions and our Arbitration Agreements with the compositors, pressmen and feeders expire October 1, 1919. This has given these particular unions the opportunity to make demands for changes in hours, wages and shop conditions to any extent they desire without being bound by a contract or an agreement to arbitrate in case of a deadlock. A reduction of hours to 44 per week and an increase of all scales by \$14.00 per week is conceded for October 1, 1919, this in spite of the fact that the introduction of the 44-hour week on May 1, 1911, has been approved by the general referendum vote of the Typographical Union throughout the country and endorsed by the executive officers of the International Printing Pressmen and Assistants' Union pending their referendum in November.

"Of far greater importance, however, than the question of wages and hours in the entire situation is the fundamental question of the stability of the industry based upon the faithful performance of contracts. There has developed among the pressmen's and feeders' unions during the past year and a half, a direct-action group which frankly states that they do not propose to be bound by any contracts, since they desire to pull out their men whenever they think it to their advantage. They take the position that any action, legal or illegal, is justified provided it is effective in obtaining their ends. Obviously no stability can be secured under any such policy. Further, to make it possible to carry out their program of direct action, these locals have committed themselves

to a policy in such defiance of disciplinary control by their national organization that their charters have been forfeited. The climax of the situation was reached when the local pressmen's and feeders' unions struck in the plant of the Publishers' Printing Co. upon the refusal of that Company to discharge men who had remained loyal to their International Union. No question of wages, hours or working conditions was involved in this case.

"We have endeavored in every way to effect a settlement without compromising the fundamental issues involved. The necessity of our meeting the secessionist issue squarely has forced us to the point where we must close our pressrooms rather than continue under conditions which amount to industrial anarchy."

It should be stated that practically all the publishers of New York City are with the employing printers in their effort to establish the validity of contracts. With but few exceptions the publishers have suspended publication during this strike. It is sad to say that these very few exceptions are represented by one or two musical and piano trade publications, who thus are giving aid and sympathy to the striking employees, and helping these men who deliberately state that a written contract should not be recognized.

In view of the strike that now is going on in the piano factories in New York City, and which has caused practically every piano factory to be closed for one month by the piano manufacturers, it seems that a blow is given by these publications that will not be to the benefit of the publishers or manufacturers. It is to be hoped that those publications that have broken the ranks by having their papers printed in out-of-town printing offices, will get back into the fold and stand shoulder to shoulder with the publishers who are supporting the employing printers by vigorous efforts to withstand this defiance.

The Musical Courier Institution is standing with the other publications in this effort to maintain the contract, and at the same time the Eilert Printing Company is standing shoulder to shoulder with other printing enterprises affected by this strike. We hope the readers of the Musical Courier will bear with its publishers in this situation.

This make-shift edition is sent to the readers and advertisers in order to make plain the conditions under which the publishers of the Musical Courier are laboring. Just as soon as the differences are adjusted the paper will resume its regular publication. It is with great regret that the publishers of the Musical Courier must suspend publication for this period, but this is a fight that is far more reaching than mere commercialism—it is a fight for Americanism, which means Liberty and Honesty in our daily relations.

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Published every Thursday by the

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

New York Thursday, October 16, 1919. No. 2063

The MUSICAL COURIER announced several months ago that if Anna Destinova came to this country this season she would sing in a number of performances at the Metropolitan Opera House; and, on October 13, Giulio Galli-Curci, general manager of the Metropolitan, confirmed the MUSICAL COURIER'S announcement by making a similar one himself.

Commenting on the applause with which Frits Kreisler was received on the opening night here of the operetta he wrote with Victor Jacoby, the New York Tribune remarks: "We were glad to observe that the war on violinists has ended."

Here's hoping the Philadelphia Orchestra will succeed this winter in getting the million dollars extra endowment (in addition to the eight-hundred thousand dollars it has now), which the organization is seeking so diligently and deserves so richly.

A writer in the London Daily Chronicle suggests that orchestras and conductors should be hidden so as to enable the audience better to concentrate on the music. That's all right for the listeners, but what would be the fun of being a conductor?

The MUSICAL COURIER learns that John O'Sullivan, the Irish-French tenor, who will sing extensively in concert the coming season here, has also been engaged for a number of appearances in special roles with the Chicago Opera Association.

Those who predicted that Galli-Curci would sing at the Metropolitan this season were right after all. She sang there at the great Italian concert in celebration of Columbus Day on the evening of October 15.

News reaches New York from two widely separate points, of the almost simultaneous nervous breakdowns of two well known artists, both of whom have been obliged to seek retirement to court recovery. One is the tenor, Florencio Constantino, who was overcomes in Mexico, and the other Mijanaki, the dancer, who was in Spain.

On November 15, the New York Symphony Orchestra will present the very interesting French premiere for the first time in America, the new dandy symphony, "Le Bello Galante," and Debussy's "Danse Macabre," one of the master's last compositions, written shortly before his death and dedicated to Albert, King of Belgium.

How many persons uttered heartfelt sighs of thanks when they beheld the changes in Aeolian Hall, which has been transformed from a riot of gaudy colors into a cool, quiet and harmonious looking place as it was possible to make it. The improvement, we understand, must be credited to Francis Vresland, until recently in charge of the art department of the Aeolian Company.

A news despatch announces that French students have discovered four hitherto unknown Beethoven manuscripts among the music treasures of the British Museum. They are said to be manuscripts presented by the Emperor of Austria to Abdul Aziz, Sultan of Turkey, and passed on by the Sultan to his bandmaster. They date from an early Beethoven period, between 1785 and 1795, and it is our guess that the world will not be much the richer for their finding.

Attention librettists of America! Italo Montemessi, composer of "The Love of Three Kings," who will be here soon to watch over Campanini's production of his new work, "La Mave," has for sometime been anxious to secure a good libretto in the English language; and this, it may be added, is fact, —as it so often the case — merely the statement of a press agent, gotten up to excite interest in the newcomer.

Beaumont, the Texas town which jumped into fame through its fabulous output of oil and its consequent creation of a number of local millionaires, now has laudable aspirations toward taking its place in the list of cultured cities, and as one step in that direction recently formed a symphony orchestra, with H. F. Chojnacki as the conductor.

Tito Schipa, the young Italian tenor who is coming over for American debut with the Chicago Opera Association, studied to be a conductor before the unusual quality of his voice was discovered, which means that he is rather more of a musician than the average opera singer. In the role of Almaviva in "The Barber of Seville" he carries out the composer's original intention by playing his own accompaniment to the serenade in the first act upon the guitar.

Another excellent idea comes from Detroit — the other one being the engagement of Gabrilowitsch as the conductor of the orchestra. The Central Concert Company announces a special plan whereby all Detroit school teachers wishing course tickets for its series of eight recitals to be given at the Ar-

cadia this winter may pay for them on the basis of two dollars down and two dollars monthly throughout the season. The plan is worthy of imitation by the concert managers of other cities.

We predict that the next man to make a big stir in the American operatic world will be friend Max Reinholdff. Just now his headquarters are in Paris. He is financial adviser to the new Republic of Estonia and is associated in one capacity or another with the administration of some of the other new divisions of Russia. Max says that as soon as he has made a million dollars he is coming back to America and do something worth while in opera, a statement which those who know him best believe.

One of the greatest Sousa weeks was the recent one when that great American hero and his band had these receipts: Sunday matinee, Boston, \$4,100; Sunday evening, Worcester, \$2,500; Monday matinee and evening, Trenton, \$1, \$2,175; Tuesday evening, Baltimore, \$2,375; Wednesday matinee and evening, \$2,620; Thursday evening, Johnstown, Pa., \$1,850; Friday matinee and evening, Pittsburgh, \$4,750; and two performances Saturday at Wheeling, W. Va., \$2,375. The total for the week was \$31,500.

What constitutes musical propaganda at this time, and is it reprehensible for one nation to practise it while it is all right for another to do so? Is it any reason to do why doesn't America? Our government should send American conductors, composers, instrumental players, orchestras, choruses and quartets to Europe. Presumably they would find the same polite and profitable reception abroad as the European visitors receive here.

Richard Strauss' new opera, "The Woman Without a Shadow," was slated for first production at the Vienna Opera, October 10. All cabled accounts agreed after the dress rehearsal that Strauss is in possession of all his former powers as a writer of characteristic music brilliantly and unconventionally illustrated. Critical opinion has it that the new opera combines the lyricism of "Rosenkavalier" with the ruthless realism of "Elektra." How one wonders how soon Strauss' "Ariadne" and his latest opus are to be heard in this country.

In the printed prospectus of the new Los Angeles Philharmonic Orchestra, one is glad to note that, out of a list of about eighty players, no less than twenty-nine bear names which would indicate that they were born in this country, and doubtless quite a number of the other players with foreign sounding names, are also native born citizens. This is an example which certain eastern orchestras would do well to follow. Too often artist manager Smith, Jones or Robinson has had the only chance to find a name in art or a symphony orchestra even though his ability would unquestionably entitle him to one. This is surely not the case in the selection of the personnel of the newly organized New Symphony Orchestra of New York, but our point is well illustrated in its list of players. Undoubtedly a good number of them, being young, were born in this country, but — with the exception of the sole woman member of the organization — there is, to judge by the names, not one single musician of American parentage.

In a great many cities, including New York, the cost of music instruction increases with the increased cost of living, but Philadelphia seems to be the first city in which the matter of higher rates of tuition has been taken up officially. At a meeting of the Philadelphia Music Teachers' Association, held on September 20, it was resolved that, in view of the vital importance of the work the music teachers are performing and the increased rates necessary in all professions to meet the vastly increased cost of living, the members of the Association "do hereby determine to increase rates of tuition to meet the existing conditions."

The tax on tickets to places of amusement among which, rightly or wrongly, concert halls are classified brings in something like \$25,000,000 a year to the government, and after the recent hearing before the congressional committee at which the theater managers and moving picture impresarios presented their case, it seems quite unlikely, from the committee's attitude, that there will be any immediate change of this tax being abolished. The music critics, however (having been classed with the youngsters who bring the ball back into the field after Ty Cobb or some of his colleagues have knocked it out of the lot), will not be subject to the tax hereafter.

One of our local dailies said of the audience at the recent Bedanov opening concert: "During the intermission the lobby was crowded with celebrities of the concert and operatic stage gratifying each other with the assurance that always comes with a new season." Meaning, we suppose, that as the season goes on, the annual musical warfare develops in the ranks of the professional followers of the divine art.

A school of wind instruments has been opened at the Cincinnati Conservatory of Music under the direction of Modeste Alroe, an American-Belgian, and first trombone of the Cincinnati Orchestra. Mr. Alroe will have the assistance of a staff of artist teachers, so that players of wind instruments may secure the necessary instruction which will enable them to become professionals. Classes will be given twice a week. The purpose of Mr. Alroe is to found a school of wind instruments in Cincinnati which will compare favorably with European schools, so that Americans will have an opportunity to secure a musical education in wind instruments equal to any which foreign countries can offer.

George Blumenthal, secretary and treasurer of the Hammerstein Amusement Company, the majority stock of which was recently turned over to the late Oscar Hammerstein's daughter under an order of court, resigned a short time ago as manager of the German opera company, to begin a career with the Lexington Theatre, new week to associate himself with the business projects of Mr. Hammerstein's widow, Mrs. Hammerstein. He also sent out a circular letter to all the leading operatic impresarios and artists, and vaudeville, theatrical and moving picture managers, suggesting the establishment of some memorial for his late employer. This week Arthur Hammerstein, only surviving son of Oscar, sent a letter to the newspapers expressing his disapproval of the Blumenthal memorial project, stating that he had not been consulted in regard to it and that he favors another memorial plan recently set at foot by Morris Gest and Otto E. Kahn. Even in despite of the late energetic and enterprising impresario continues to be the bone of contention.

A special examination for tax purposes has been made of the incomes of stage performers, theatrical, operatic, and comedy, by Jacob I. Caster, president of the Department of Taxes and Assessments. He says that he found sufficient evidence "to inflict tentative values on the personal property of a number of stage persons heretofore classed as 'paupers.'" President Caster published a list of names and amounts, which include Geraldine Farrar, \$60,000; Alma Gluck, \$60,000; Kyril Bishop, \$60,000; Mrs. Galli-Curci, \$17,000, and Luigi Curci, \$50,000. If all the names on the list are taxed at the same rate as the one just given, one is inclined to wonder on what basis the officials make their calculations. While the MUSICAL COURIER has not counted the shakies of the artists in question, nevertheless it feels reasonably certain that Mrs. Farrar earns more than any other singer except Caruso, Galli-Curci, and McCormack; that Mrs. Gluck earns more than her husband, Mr. Blumenthal; that Mrs. Galli-Curci earns more than Mrs. Gluck, and that Mrs. Galli-Curci has more property than her husband, Luigi Curci. Furthermore why does the list overlook some of the other large money getters in music? THE MUSICAL COURIER will not mention them because it feels sure they will rush forward of their own accord and report their unexpected holdings to the authorities.

As announced exclusively in the MUSICAL COURIER last season, a Beethoven Association has been formed by prominent artists resident in America, and they will give this winter in New York six chamber concerts of Beethoven's vocal and instrumental works. Among the Association members to appear at the concerts will be George Barrère, Harold Bauer, Paul Casals, Mischa Elman, Leopold Godowsky, Ossip Gabrilowitsch, Rudolph Ganz, Fritz Kreisler, John McCormack, Eugene Sayce, Henri Casadesus, the Berkshire Quartet, the Let Quartet, George Martin, Margaret Matzenauer, Florence Mayer, Ernestine Rosenthal, Oscar Gross, Louis Szekes, Jacques Thibaud, Willard Willeke, and Fausto Blomfield Seizler. Concerts are to be given at Aeolian Hall, under the management of London Charlton on Tuesday evenings. The first will take place November 4 and the others in successive months. Some of the artists receive pay for participating, and the funds taken in are to be devoted to a worthy musical purpose heretofore

to be announced. The associate members are Artur Bodansky, George Chadwick, Walter Damrosch, Frank Damrosch, Sam Frank, Rubin Goldmark, Franz Kneisel, David Mannes, Pierre Monteux, Josè Straus, Frederick Stock, Leopold Stokowski, Oscar Connock, Arnold Volpe and Arthur Whiting. The executive committee consists of Harold Bauer, Adolfo Metzi, Franz Kneisel, Rubin Goldmark and Louis Sosnicki.

If Sir Oliver Lodge is correct in his belief in spirit communication with this world, how happy and proud Giovanni Pierluigi da Palestrina, who died in 1594, must have been on a recent Sunday evening when a New York High Society audience in excited enthusiasm upon hearing his Great Masses reprinted. After hearing the storm of applause which followed the legend, "After hearing the storm of applause which followed the legend, we refuse to listen to anybody who tells us that there is no real appreciation in America for the best music. Neither Galli-Curci nor Caruso arouses more enthusiasm than did this ancient and superb bit of writing. And the astonishing thing that occurs to the musical listener is that the last word in choral writing was already said over three hundred years ago. There is nothing more modern than the work of this same Palestrina in choral music just as Bach is still the last word in instrumental music."

VARIATIONS

By the Editor-in-Chief

"TO SAY, CAN YOU HEAR?"

In the Cleveland, O., Press of recent date, Wilson G. Smith, the composer critic, waxed wroth because his hearer Pierre Monteux, commander in chief of the Boston Symphony Orchestra, does not admit the existence of any such thing as American music. Mr. Smith points out that under the former German conductor the B. S. O. used to play preponderantly Tchaikovsky's music and that under the French leader the organization is likely to play preponderantly Gallo music. The Smith or tentation is that Mr. Monteux does not appear to be familiar with the contemporary American orchestral output, and that the B. S. O. should give more frequent hearings to scores by our nat' ral' tonal creators.

What Mr. Monteux probably meant, was that there is no definitely American style in music and in that belief he is right. He could not have desired to say that there are no works by American worth producing. He has been in this country for several years, has travelled across our continent, attended many concerts, studied many programs of other conductors here, and met and spoke with scores of well informed musicians and musical persons. Mr. Wilson's opinion seems to be that Mr. Monteux is interested in the propaganda for French music and that he intends to boycott the American product so as to provide more room for the "made in Paris" article.

The MUSICAL COURIER often has printed out that the violent "propaganda" in music defeats its own end, whether that propaganda be for German, French, Italian, or Russian music. Merit only is the deciding factor where public acceptance is concerned, and only super merit makes for a permanent place in the world's repertory. It is not "propaganda" that gave the German songs and symphonies and sonatas their prominence here, but simply and solely the fact that they are great compositions. "Propaganda" did not establish in favor of French symphonies Gould's output, the Rimsky-Korsakoff and Glazounoff scores, the Italian operas, modern Spanish music, Origo and the other successful Scandinavians, the Finnish Sibelius, the Romanian Enescu, the English Elgar, the Viennese operetta writers, etc. We're talking about a piece of music and not effort of pan pushing ever can make it popular or even well liked if it does not speak for itself when it is performed.

"ARGUING IN A CIRCLE."

There are not many American orchestral works which the public ever has displayed any great anxiety to hear, and that is why the few should be heard more often. On the other hand, it is easy to understand why conductors are not eager to play over and over again, or audiences to hear, Chadwick's "Melpones," or "Tales of Shanties," Foote's several orchestral scores, Carpenter's "Persepolis," Hadley's "In Bohemia" and symphonies, and the several dozen other things by Hill, Converse, Stock, Parker, MacDowell, Kelley, Sowerby, De Lamarre, and the rest of the melodic Americans.

It is as necessary for the good of music to perform the classics frequently, as it is necessary for the good of painting to hang Velasquez, Titian, Rubens, etc., in the museum, and for the good of literature to put Shakespeare, Dante, Cervantes, and French in the libraries.

The American composer has a right to occupy a place in the sun, and as a matter of fact, that is exactly what he gets. How long or how often he is to hold that position, however, depends entirely on the degree of popularity which his opus achieves. We, for one, would welcome a larger representation of American composers on New York orchestral programs without underrating the German or other classics, or being misled by pseudo-patriotic considerations, nevertheless, nevertheless, he certainly deserves a large part of the other repertory and avoids it as much as possible. If we are forced to hear those overfamiliar matters, it does not interest us at all whether Eaton's leads a certain adagio faster than Stokowski, or the latter plays his off-and-on accents on the second beat of the measure instead of the customary first. Far rather would we put our attention on new American works. Not enough of them are being written. More of them would be forthcoming if the orchestras were to show some disposition to encourage the composer. It is what President Wilson calls a "vicious circle."

The Julliard fund should provide for private rehearsals and hearings of American works if our conductors and orchestras are deaf to such a patriotic and practical suggestion.

Most of the orchestral executives say that they must keep an eye on the box office and American works appear to stem the inflating golden tide. Conductors, as a rule, say nothing, but what they think is this: "How in the devil can I give a 'reading' in an American work?"

ARE CRITICS VANDALS OF ART?

The trouble with most critics is that they stay music critics too long. After awhile they receive no real impressions from music; they never hear what they like and do not like. Their attempts to hear imaginatively in their descriptions are futile. Nearly always they call on the other arts for comparisons which tell nothing when stripped of verbiage and examined as to content of logic and fact. Soon even such analogies become overworked and then the critic either repeats himself endlessly or falls into an arbitrary and artificial manner of thought and expression which does not say what he really thinks. Most critics are not thinking anything. New York is inflicted with a responsibility of such instances and encrusted writing on music. Then there are the amateurish, sentimental and hysterical critics, all of these superficies. To the large majority all opera is divided into Wagnerian and non-Wagnerian; and all other music is merely classical, romantic, modern, or ultra-modern. Of the inner springs of music or the creative impulses of the composer, our critical tribe knows nothing. The critics are not transmitters; they cannot connect the hearts in heart and mind with music. The hearers must do that for themselves. Music cannot be explained through writing, any more than painting can be heard.

Always the descriptive literary effort about music tells only what the writer hears or imagines he hears. Often a composer denies that he has put into his music what the critic declares he has heard. Frequently a critic misses something in the music which he would like to hear and proceeds to scold the composer for omitting it. "I don't like what you like and I don't like what you don't like anyway" is the very proper reply of the composer. The critic has the hardest possible time of it to hear exactly what the composer intended to have heard.

Our critics all have their Charles IX hallucinations in "David Copperfield." With one critic it is "color," with another with a bad French literature, or, with another, with a bad German literature. The critic has the hardest possible time of it to hear exactly what the composer intended to have heard.

Sometimes we incline to the belief that music turns the process against the critic and searches out the lack in him.

MUSICAL COURIER

Variationettes

One of the speakers at the dinner given to Albert Spalding recently by the Friars' Club, said, "We have heard much tonight about what Albert Spalding has done. Let me tell you some of the things he has not done. He never has changed his name to Albert the Baldinay. If, like the gipsy fiddler, Rigo, our Albert Spalding has also swindled some Princess Chimay, at least he has not sold about it. He has been a conductor, a comic opera, like his colleagues, Eddie Brown and Fritz Kreisler, and lastly, never has permitted his managers to advertise him as the 'Genoese of the violin,' 'the wizard of the bow' or the 'fairy of the fiddle.'"

Congressman La Guardia, formerly commanding officer of the organization in which Spalding served abroad, was another speaker at the Friars' dinner. He told the guests: "In order to appreciate Albert's thorough Americanism you should have seen him lunch with the King of Italy and eat his soup without missing a stroke while Royalty was engaging him in conversation. Albert and I had a hot argument one day over the question of whether Wagner's music should be banned during the war. He waxed so wrathful that suddenly he shook his fist at me and yelled, 'Wait until the war is over, and you are no longer my commander, and we're both out of uniform - then I'll tell you what a man you are.'"

Walter Anthony, the Seattle critic reports to the Pacific Coast Musical Review:

"Leopold Godowsky has left for San Diego after having done Seattle a signal honor. While here, that is to say, between the dates August 7 and September 3, he composed a shelf of twenty waltzes, some of them exquisite, some of them exotic, some of them la Strenue, some of them la Chopin, some of them descriptive, some of them sentimental and all of them works of musicianship if not every one of them a composition of genius. Of the quality of genius, it is certainly found in four or five, at least."

Godowsky's pianistic master classes were a sensation on the Pacific Coast this summer as were his recitals there. This master of the keyboard always moves in the realms of the astounding, the prodigious, the supernatural. He will be heard again in the East this winter after a December tour of twenty concerts in England.

It's a terrible thing to say, but the title of C. H. Lowden's new Christmas song, "Babe of Bethlehem," has a decidedly jazzy sound to us.

Ira reports: "I think you will agree that I pulled off a good one when a girl wrote to me last week, told me she is fifteen years old, has a voice, and would like to know when and where to begin to develop it. I answered, 'At four A.M. on the large sheep meadow at Central Park.'"

At least we'll say that Leonard Lanson Cline, of the Detroit News, gave reply to our liking when a correspondent asked him the meaning of Beethoven's fifth symphony, and he said: "The fifth symphony is essentially tragic. Besides that, it is beautiful, and there is no other meaning in it."

At 211 Jefferson avenue, Detroit, there is a "Hospital for Sick and Deformed Instruments" which leads P.J.J. to inquire: "Do you think they could cure the ukulele there?"

The "realists" in music seem to have been frightened into silence by the real realism of the life about them.

Which brings to mind that Josef Stransky recently was asked to define "futuristic" music, and he replied that it is "serious jazz."

Wagner opera is not as dead as some of its opponents are.

Patti once remarked that the reason she called so many of her performances "farewell appearances" was because she fared so well in them.

Not that it matters one jot but in our mad quest for truth we wish to tell the Evening Mail humorist that the advice to Charlie Chaplin to star in "Trigoletto" appeared first in this column about a year ago.

Faderewski says that during the strenuous duties of preparing he has forgotten his piano art. That crackling sound is a group of Pad's rivals holding their thumbs in the hope that he speaks the truth.

After hearing a certain singer recently we felt like writing as our criticism: "She certainly shakes a wicked treble."

Harold Bauer is a limitless admirer of Ernest Bloch whom he unhesitatingly calls a genius. Bauer said to us: "When I first played the new Bloch suite for violin and piano I received a thrill as intense and a musical satisfaction as great as when I made my initial acquaintance with some of the finest works of Brahms."

If the hair-bobbing fashion ever reaches Lady Godiva, Massagno's opera about that lady may have its long deferred run of popularity.

An unfamiliar Patti story was told by Robert Grau (at one time her manager) who says that Col. Heaverly, of mineral fame, suddenly conceived the "imperialistic" ambition and went to see the diva with the idea of engaging her. Mr. Grau's anecdote runs:

He received him most cordially, and the conversation went along swimmingly until they began to talk terms.

"Ten thousand dollars a night, for fifty nights, Mrs. Patti!" said Col. Heaverly.

"For concert or opera?" said the singer.

"For concert."

"Four thousand dollars a night, or \$200,000 for fifty nights, one-half to be deposited upon signing of the contract," said Patti, glibly.

Col. Heaverly swallowed with difficulty two or three times, and then managed to speak.

"Two hundred thousand for fifty nights!" he exclaimed. "Heavens! Madam! That is just four times what we pay the President of the United States!"

"Well," said Patti, "why don't you get the President to sing for you?"

Among the typical musical fauna of North America are the lobby lizards of the Metropolitan Opera.

Victor Jacobi and Fritz Kreisler wrote "Apple Blossoms" but they have not yet quarreled about who is to get the core.

H. T. Parker says in the Boston Transcript that the Sistine Soloists Quartet used to be called simply "Quartette Romantique." He reports also that "there was not a sign of expectant excitement among the public" when the quartet sang in Boston recently. "It is an error of taste," continued Mr. Parker, "to garb the singers in churchly vestments. This is his opinion of the male soprano: 'Mr. Fanelli's voice is the artificial voice of a yodler, often a laborious falsetto, now and then an audible 'break,' forced into high tones, usually thin, shaky and of no sonorous quality-a soprano by mechanical process and nothing else.'

Baird Leonard declares that if music is to take the place of highballs, the symphony and the siphon will be correlative and a sonata will take the place at dinner of the old time preprandial cocktail.

American orchestral composers too often affect in their scores a degree of sentimentality and a measure of tragedy which they do not feel in their hearts. That way lies

failure for the cause of our native music. The best method by a London conductor: "Be brief and bright" was his advice.

The London Times critic, after hearing Loeffler's "Villanelle du Diable" there, pronounced it to be "only mildly diabolical."

A. E. Cunningham is out with a book called "Singing Mountains" and it is not a biography of certain prima donnas.

On his way from Berlin to Vienna, at the Austro-German frontier, Richard Strauss was relieved by the authorities of 100 pounds of lard, 100 pounds of flour, 500 eggs, 100 cans of condensed milk and other toothsome baggage of the same kind. It sounds like a Polar explorer, northbound.

Socialism preaches that in the orchestra of life every one should play the melody.

Chicago is to getuccini's "Taharre" and "Lucy Angelico" although we know of nothing that admirable city has done to deserve them.

"How you gonna keep 'em" on "Trovatore," and "Traviata" after they've heard "Petrushka" and "Coc d'Or!"

Then there is Nina Wilcox Putnam's new novel. She calls it "Believe You Me." So you do, Nina.

Leonard Liebling.

- I SEE THAT -

(On this page the Musical Courier endeavors to present at a glance as complete a summary as possible of all events of news interest in the musical world which have transpired since the paper's regular issue was interrupted by the New York printers' strike, after an unbroken record of weekly appearance extending over a period of nearly forty years.)

A capacity audience heard Schumann-Heink and La Forge in Marion, Ala., on September 24.

Vera Jamacopoulos is to appear with the Boston Symphony on November 12.

Giudo Giosolino was married on October 2 to Gladys Sutphin.

Mario Lauretti pleased a large audience in Kingston.

Edna Ellis Perifield is making preparations to locate permanently in New York.

May Marshall Cobb was married recently to Dr. Righter.

Mae Valda has again settled in her old home in Paris.

Paul Stoeling has returned to New York.

Dr. Robert L. Schofield is to take charge of the music department at the Philippine University in Manila.

Lois Patterson turned down the Caruso tourne to continue her tour with the Veselli Band.

The New York Philharmonic Orchestra will hereafter offer a different program at each concert.

Tremendously large audiences are attending the San Carlo Opera performances in Canada.

Lester Donahus will make his first appearance of the season in recital at Aeolian Hall on October 24.

So many pupils desired to begin their studies early that the Helen Moller School of Dancing opened in August.

Giuseppe Gaudensi, the operatic tenor, is one of the latest victims of apartment thieves in New York.

Rosa Ponselle's brother, Tony Ponsillo, though he has an excellent tenor voice, prefers to stick to the coal business in Meriden, Conn.

Frieda Hempel was given the Rebel Yell after singing "Dixie" at a recent concert in Atlanta, Ga.

Frederick Lamond gave two successful piano recitals in London on September 20 and October 4.

Scouza and his band conquered Canton, Ohio, with three successive concerts.

Rosa Ponselle and Riccardo Stracciari opened the Central Concert Company's season in Chicago on October 9.

Adolf Weidig won the \$100 prize offered by the Chicago Madrigal Club.

The American Concert Course proves that a series of concerts can be given in New York City without the assistance of foreign artists.

Nelly Aylward is the new and energetic manager of the Chicago Bach Choral Society.

Florence Macbeth gave a fine recital in Hagerstown on September 20.

Mary Kent will tour the West in January.

A program of particular merit was offered by students of the Granberry Piano School on October 11.

The New York Trio is to make its debut as one of that city's many musical organizations.

Henry Holden Russ has been engaged to play a concerto with Sabiroffitch and the Detroit Orchestra.

John Prindle Scott has written some new Christmas songs.

Ralph Cox is back at work again.

Giacomo Duru has moved into new quarters.

A large and critical audience attended Toscha Seidel's first New York recital of the season on October 12.

Orville Harrold is to make his debut at the Metropolitan in November.

Alfredo Martino has prepared an interesting chart as an aid to proper breathing.

Mrs. da Cordero, described as "a concert singer," told the court she had tied her to a chair for thirty-six hours to make sure she would not interrupt while he told her what he thought of her.

The Metropolitan Opera will have a special performance on October 26 in honor of the King and Queen of Belgium.

The Welsh Male Concert Choir arrived this week for its fourth tour of America.

Gatti-Casals congratulated Manager Hinshaw of the S.A.B. on his "Boosey" production at the Park Theater, New York.

Sus Harvard was the first artist engaged to appear at one of the regular meetings of the Royal Order of Moose Lodge, New York.

Reinaldo Arenas receives many requests at concerts to sing as encores Kipling's "Pussy Wusy" and Penn's "Mulin' Through."

The Philadelphia Orchestra will give five concerts at Carnegie Hall this season.

George Klemmert started a project for an Oscar Hammerstein memorial; Arthur Hammerstein favored another project headed, he says, by Otto H. Kahn; Otto H. said he never headed or even heard of either project; and now Oscar's widow declares for the Klemmert idea. (Draw your own pictures.)

A son was born to Mr. and Mrs. Nazareno Gassale (Nana Genoves) on October 8.

Lhevigne, Helen Stanley and Nikolai Sokoloff conducting an orchestra are scheduled for a concert at the Hippodrome on October 26.

Among the attractions booked by the World Famous Artists' Series of New York are the New York Philharmonic Orchestra, Rachmaninoff, Gluck and Zimbalist, the Boston Symphony Orchestra (Gans soloist), Heifetz and John McCormack.

Dicie Howell has been engaged to sing at many universities this season.

Socialism preaches that in the orchestra of life every one should play the melody.

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"How you gonna keep 'em" on "Trovatore," and "Traviata" after they've heard "Petrushka" and "Coc d'Or!"

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Leonard Liebling.

Elizabeth Wood gave a successful recital in Hackettstown.

Daniel Visanek has resumed teaching in New York City and Summit, N.J.

Mrs. W.H. Marshall was warmly praised after her recent appearance with the Miami Symphony Orchestra.

New York, Boston, Chicago, and many other cities are to hear Charles Carver in recital this year.

The Verdi Club gave a Shakespearean afternoon, presenting songs of that period.

Eleanor Brock will make her New York debut in Carnegie Hall on November 6.

Tenor Umberto Serrentino has started on his fall tour.

The Tolleson Trio has twenty-seven dates booked within the next two months.

Over 200 prominent musicians attended an honorary dinner given for Arnold Volpe.

The Kreisler-Jacobi operetta is tuneful and is proving to be popular. Sir Henry Heyman, of San Francisco, is visiting New York.

Numerous engagements have altered Winifred Byrd's plans.

Josef Moskowitz is attracting attention with his playing of the cembalo in a restaurant on Rivington street, New York.

Ilya Schkolnik was injured recently in a taxicab accident.

Cyrus Van Gordon gave the first song recital of the season at Aeolian Hall on October 8.

"Samson et Dalila" will open the French opera season in New Orleans on November 11.

Sir Thomas Beecham is to give a season of grand opera in London. The Philadelphia Orchestra began its twentieth season on October 17.

"Patinaria" has been added to the repertory of the Star Opera Company.

Petersburg, Va., heard May Peterson sing three times in six months.

Caro Rosa has gone to Miami to take charge.

Caro Rosa has gone to Miami to take charge of the vocal department of the Florida Conservatory of Music.

The household effects and objects of art belonging to the late Oscar Hammerstein are being auctioned off this week.

Rudolph Polk, a young American violinist, made his debut in New York last Tuesday evening.

Hilda Hamilton Morris is to give a recital in New York in March. Due to the illness of Alma Gluck, "The Masked Ball" is to be substituted for "Boheme" in the Chicago Opera tour.

The Arizona season opened with a concert by the Zeiliner Quartet.

Ernest Berumen has resumed his class lessons.

Betty Gray is featuring Penn's "Mulin' Through."

John Prindle Scott has resumed his Foreign Girls Choral Club.

The Feist ballads appeal to Chautauqua audiences.

Klizabeth Gutman will give a recital in Aeolian Hall November 19.

John W. Nichols is to give a folk song lecture recital at Vassar College.

Harold Land sang at a "welcome home" in Yonkers.

Howard D. McKinney begins his fourth year of work at Rutgers College.

The Russian Symphony Orchestra opens its seventeenth fall tour on November 10.

Howard E. Potter has arranged a fine concert course for Baltimore and Richmond.

Martha Atwood has returned to New York to prepare for her annual recital.

Dr. Arthur Mees had his biggest Worcester Festival success last week.

Marguerite Challet has been engaged as accompanist for the season for Vera Janacopoulos.

Oliver Denton believes that every musician should take up the study of colors.

Frederick Gunter gave a splendid song recital at Aeolian Hall on October 16.

George Hamlin never sang better than he did at the recent Worcester Festival.

Ruth Ray is a baseball fan.

The American Music Optimists will hold their first concert of the season at Chalfon's on the afternoon of November 22.

Clara Novello Davies is located in her new studio at 140 West Fifty-seventh street, New York.

The Nella Moller Dancers are contemplating a tour this season.

The students and teachers of the Barberoux system have been holding a series of round table evenings on Monday evenings at Carnegie Hall.

Ralph Leopold, pianist, will play Mass-Euvia's "Puff" at his Aeolian Hall recital on October 26.

Marguerite Hamann will sing during the season of French Opera in New Orleans.

Vahrah Hanbury's second season looks very prosperous.

J. Fletcher Shera has issued a "live-wire" letter to members and prospective members of his choir at St. James W.F. Church.

Manfred and Jacques will give an invitation recital at the Malkin Music School on November 1, assisted by Hubert Linscott.

MUSICAL COURIER

- I SEE THAT -

(Continued from preceding page.)

Italo Montenesci wishes to secure a good libretto in the English language.

Twenty weeks of opera in English began at the Park Theater on October 18.

The tour of the Saint Cecilia Orchestra has been deferred because of the maritime conditions in Italy.

Arthur Durham, of Chicago, has been engaged as conductor of the Boston English Opera Company.

Padnoski says he has not played the piano for over two years. L.E. Bohmeyer has arranged the most pretentious musical program ever attempted in Long Beach, Cal.

Daniel Prohman gave a reception to Fay Foster.

Destinova will take the place of Alma Gluck on the preliminary tour of the Chicago Opera.

It is planned to erect a memorial for the late Oscar Hammerstein. The season of the New Symphony Orchestra was successfully inaugurated on October 9.

Ernest Davis will have filled more than fifty concert dates by February.

Natali Drury has been engaged as soloist of St. James P.E. Church of Brooklyn.

Marcia Bumelska is successfully using Mana-Zucca's songs for teaching purposes.

Mrs. Davenport-Engberg is said to be the only woman director of a symphony orchestra in the world.

Jean Kantner, a boy soprano of Seattle, has a range extending from A below middle C to F above high C.

The Chamber of Commerce will hereafter finance the Sioux City Municipal Symphony Orchestra.

Oliver Denton will give three recitals in Aeolian Hall this season.

Ernest Schelling is rapidly recovering from his automobile accident and will resume his professional career this fall.

James G. Huneker now is music critic for the New York World.

The wife of Max Bruch died in Berlin on August 27.

Julia Patterson is being booked for an extensive southern tour.

The Iris Acclianion, recently formed, includes Richard Czerwonky, Bruno Steinle and M. Bogalewski.

Albert Spalding opened his tour in Columbus, Ohio.

Twelve Minneapolis Symphony Orchestra concerts are scheduled for St. Paul.

Yancy announces the Vicentemps anniversary plan.

Bernardo Olshansky gave a song recital on October 7 in Aeolian Hall.

Jean Vincent Cooper is married.

Pietro A. Yon is on tour from coast to coast giving organ recitals.

Arthur Butler Targett died suddenly.

The Lute Quartet concerts will be given at Aeolian Hall December 6, February 3, and April 30.

Votichenko has returned to New York.

The enrollment at the School of Fine Arts at the University of Kansas shows a remarkable increase over all other years.

Hoffmann, Peterson, Heifetz and the New York Symphony are among the foreign attractions this winter.

Daniel Hirschler gave an organ recital before an audience of 700 in Iola, Kans., on September 26.

The thirtieth anniversary of the Ladies' Musical Club of Tacoma has attracted wide interest.

The Los Angeles Symphony Orchestra will give eight home concerts this season.

The first novelty of the Metropolitan season will be Halvey's "La Juive," with Poncelle, Caruso and Harold.

Claudia Muñoz left Buenos Aires on October 1 to return to the Metropolitan.

Never have the Bangs and Portland, Me., festivals been better than those given this month.

Silva, McCormick, Feidler, Fontaine, Madden, Peary, Davis and Hastings were the stars of the 23rd Maine festival.

Josephine Dowler's "25th" club features programs of American composers' songs.

A large and enthusiastic audience greeted Samuel Gardner at his recent Aeolian Hall recital.

By court order 3,000 shares of the Hammerstein amusement corporation stock have been transferred to the late impresario's two daughters.

A brilliant season is planned for the New York Euphony Society, recently organized.

Elizabeth Zopping is teaching large classes in New York and New Haven.

Many artist pupils' engagements are many.

Elizabeth Kelso Patterson announces Harry Morell as coach and accompanist at the Patterson Home School.

Viola Philo is a singer reflecting much credit on Carl Hein.

Capellini is the new taritone at the Broadway Tabernacle.

Franco de Villa Hall is teaching in Washington, D.C., Brooklyn, and New York.

The Russian Symphony Orchestra has been engaged by the Elgar Choir of Hamilton, Canada, for a three concert festival.

Berlin is cutting down its lighting in the theaters — the opera "Carmen" began at 8 P.M. the other evening.

Motoracki, Schumann-Reich and Elman stirred huge throng in a Boston recital.

Tickets for the Friday afternoon performances of the Boston Orchestra are all sold out.

Thousands were turned away at Tetrazzini's London concert.

Melba intends presenting grand opera in French and Italian in London.

An ovation was given Monteux at the first of the Boston Symphony Orchestra concerts.

Forty new members have been added to the Ruthless Bach Choir.

Paul Althouse created a favorable impression when he sang in Buffalo.

Great Masson will open the Hotel Vanderbilt concert series.

Gagnani says that Chicago shows a greater musical awakening than any other city in the world.

Julius Theodorowicz has been made the second concert master of the Boston Symphony Orchestra.

Buenos Aires has plenty of opera, but not enough novelties.

Edith Mason captured the critics during her summer opera season at Ravinia Park.

Florence Otis will begin her concert tour on October 27.

Numerous dates have already been booked for Neira Biagetti.

Caroline Curtis was well liked by a Salamanca audience.

Mae Soder-Husek has resumed teaching at her studio in the Metropolitan Opera House.

Betty McKenna is completing plans for a busy season.

Ellie Clark Mannan is again teaching at Miss Wright's school at Bryn Mawr.

The Metropolitan Opera Quartet, made up of Aldo and Lassari with Kingston replacing Hackett and Chalmers substituting for De Luca, crowded the hall and stage of the Hippodrome on October 10.

Edward Johnson, the tenor, has arrived to join the Chicago Opera forces.

Giuseppe De Luca, suffering from a severe attack of sciatica, is detained in Italy.

Magdelaine Brand had such a tempestuous voyage from France that she was compelled to postpone her Aeolian Hall recital from October 11 to Friday afternoon, October 17.

Caruso followed up his first tremendous triumph in "Elisir d'Amore" at Mexico by equal successes in "The Masked Ball" and "Carmen."

Arnold Volpe's series of Sunday afternoon symphony concerts at the Hippodrome begins October 18 with Amparita Farrar and Sesha Jacobson as soloists.

Thelma Given will present the Cesare Franck sonata as her principal program number at her Carnegie Hall recital on October 18.

The State Convention of the Kansas Federation of Music Clubs will be held in Topeka on November 13 and 14.

The Los Angeles Philharmonic is to play for the schools and colleges of that city.

Maria Rang has completed her new violin method.

There is now a Scotch musical paper called the Scottish Musical Magazine.

Daisy Hellis gave a concert in Mt. Vernon.

Simone, Tamboschek and Bartik are co-operating in their studio work.

Three monthly musical soirees are to be given in Lancaster, Pa. The Brookfield, Mass., summer school has grown in popularity as a result of its operatic work.

Galli-Curci, in a fine concert, opened the Toronto season.

The Minneapolis Orchestra, Schumann-Reink and Sousa's Band form part of a notable concert series for Long Beach, Cal.

The New Orleans Symphony Orchestra is to give a series of Sunday afternoon concerts.

Eighty-five recitals and concerts are announced for the St. Louis season.

The Philadelphia Matinee Musical Club will present a Russian program at the first of the Bellevue-Stratford concerts.

Harriet McConnell has been engaged for a second eight weeks' tour with the Minneapolis Orchestra.

Penoi will appear in recital in Carnegie Hall on November 9.

At least fifty voices will make up the choir class of the Cincinnati Conservatory of Music under Ralph Lyford.

The Corpus Christi, Texas, storm on September 14 caused extensive damage to musical interests there.

Jane, Spalding and Braslaw are among the soloists engaged for the Portland Symphony Orchestra.

The New Orleans Conservatory of Music and Dramatic Art recently opened its doors for the first time.

Richard Ruhlig gave the first of his series of seven classic recitals in Aeolian Hall on October 10.

Rosa Raisa will open her operatic season as Basilia in "La Haine" in Chicago on November 18.

Columbus, Ohio, was greatly impressed with the recital program offered by Anna Case and Albert Spalding.

Witja Wiesen-Stone has been visiting Hammarskjold at Maine Falls.

Mrs. Cesare Hammerstein will produce opera at the Manhattan Opera House after the present lease to Morris Gest expires.

Dillon Shallard has been engaged by the Boston Grand Opera Company as principal baritone.

Marie Morrisey says that everybody is whistling Frank Grey's new song, "In the After Glow."

Louis Gravure will sing a group of John Powell's songs at his Aeolian Hall recital on October 18.

Henry Hadley's "Agnes Dei" was sung for the first time by Inez Harcourt at a recent Globe concert.

The National Opera Club celebrated its fifth anniversary with a program of Spanish music.

Ernest J. Hart will take care of the publicity of the Chicago Opera Association in New York.

John Powell's pianism moved Auguste Rodin, the French sculptor, to tears.

Joseph P. Donnelly has been elected assistant director of music for the public schools of Greater New York.

Prominent musicians praise the work of Aurelio Giorni, who takes the place of the late Richard Epstein in the Elshnev Trio.

Bakharoff, Gabrilowitsch, Pilser, Carter Wolff and Helene Sanders were the soloists at the Humanitarian concert at the Hippodrome on Sunday afternoon, October 8.

Maurice Aronson is back again at the Chicago Musical College.

Richard Strauss' latest opera, "The Woman Without a Shadow," was to be produced on October 10 at Vienna.

Parish Williams attracted a large audience to his debut recital at Aeolian Hall on October 13.

Johann Berthelsen

Many new students are being enrolled at Johann Berthelsen's New York vocal studios.

Four unknown early Beethoven manuscripts have just been discovered in the British Museum.

Levitiski will make his first appearance of the season on November 3 at Fredonia, N.Y.

The Lexington (Ky.) College of Music is planning to bring many attractions to that city this winter.

Emma Hackle has resumed teaching in Cincinnati.

Eureka, Cal., hears a fine array of Western artists.

"Music Day" created unusual interest in Dallas on September 27.

Anita Rio has obtained an absolute divorce from her husband, J. Armour Galloway.

The Beethoven Association, organized by Harold Bauer, will present music by Beethoven in chamber concerts.

Mabel Corley Smith, a soprano of the Middle West, has settled in New York.

The Mayor Hyatt People's free concerts are to be continued indoors in New York this winter.

Montenesci will conduct a program of his own works at one of the Sunday evening Hippodrome concerts.

Lieutenant Colonel Crescenzo says "The Americans Come!" and "Over There" are the two war songs which are destined to live.

Pier Firlandi is located in his new studio at 800 West Eighty-sixth street, New York.

Theodore Harrison is now director of the vocal department of the Lyric Arts Conservatory, Chicago.

A school of wind instruments has been opened at the Cincinnati Conservatory of Music.

Florenzio Constantino is said to be in Mexico City suffering from a complete nervous breakdown.

John O' Sullivan will not only sing extensively in concert this season, but will also make several guest appearances with the Chicago Opera Association.

Leo Ornstein has written a new suite for piano called "Poems of 1917."

Maria Zendt, of Chicago, is spending two months in New York.

One hundred and ten concerts are scheduled for the Boston symphony Orchestra.

Philadelphia music teachers have increased tuition rates.

Mexico acclaimed Caruso as the world's greatest singer.

Margarita Alvarez is back in America and will appear in concert.

Early in November Mata Reddie will marry Major Edward Payne in London.

Howard Potter has arranged splendid concert courses for Baltimore and Richmond.

Washington, D.C., has organized the People's National Opera Company.

The New York Euphony Society will present artists of the highest standing during the winter.

The Lorenz Publishing Company of Dayton, Ohio, has instituted an anthem competition.

Mrs. De Cisneros has been discharged from bankruptcy.

The Central Concert Company permits school teachers to obtain concert tickets to its concerts by paying \$2 down and \$2 monthly throughout the season.

The Cuban Franco Golden Jubilee at the Hippodrome promises to be an event of extraordinary musical interest.

The address of Gabrielle Alavigne is being sought by friends.

Several new works by Clarence Dickinson are soon to be published.

E. Robert Schmitz is conducting piano master classes at the American Institute of Applied Music.

All California is to celebrate Armistice Day with "Sings."

The Chicago Orchestra is featuring manuscript rehearsals, thereby giving American composers an opportunity to hear their works.

Honolulu has a new music school and a new symphony orchestra.

Jacques Malkin, violinist, has arrived from France to join the Malkin Music School faculty.

Rene Kronold gave his annual concert at the New York Rosary Mission.

NEW YORK CONCERT ANNOUNCEMENTS

Friday, October 17

Madelaine Brand. Piano recital. Afternoon. Aeolian Hall.

Aurore La Croix. Piano recital. Evening. Aeolian Hall.

Saturday, October 18

Leo Ornstein. Piano recital. Afternoon. Aeolian Hall.

Louis Gravure. Song recital. Evening. Aeolian Hall.

Thelma Given. Violin recital. Afternoon. Carnegie Hall.

Sunday, October 19

Sergei Rachmaninoff. Piano recital. Afternoon. Carnegie Hall.

Arnold Vanzo. Piano recital. Afternoon. Aeolian Hall.

Caruso. Golden Jubilee Concert. Evening. Hippodrome.

Piero Moran. Piano recital. Afternoon. Aeolian Hall.

Lorenzo Zeller. Song recital. Afternoon. Aeolian Hall.

Monday, October 20

Vahab Hanbury. Song recital. Evening. Aeolian Hall.

Rudolph Ganz. Piano recital. Afternoon. Aeolian Hall.

Tuesday, October 21

Cecil Fanning. Song recital. Evening. Aeolian Hall.

Wednesday, October 22

Maria Hess. Cello recital. Afternoon. Aeolian Hall.

Thursday, October 23

New Symphony Orchestra-Jacques Thibaud, soloist. Evening. Carnegie Hall.

Helen Jeffery. Violin recital. Afternoon. Aeolian Hall.

Audrey Yates. Song recital. Evening. Aeolian Hall.

Friday, October 24

New Symphony Orchestra-Jacques Thibaud, soloist. Afternoon. Carnegie Hall.

Lester Dornbusch. Piano recital. Afternoon. Aeolian Hall.

Cecil Burleigh. Violin recital. Evening. Aeolian Hall.

People's Liberty Chorus. Evening. Carnegie Hall.

Saturday, October 25

Jacoba Heifetz. Violin recital. Afternoon. Carnegie Hall.

Harry Cumpson. Piano recital. Afternoon. Aeolian Hall.

Swedish Singing Society Sven-Greta Torpadie and Joel Moesberg, soloists. Evening. Aeolian Hall.

Sunday, October 26

Josef Lhevinne, Helen Stanley, and Nikolai Sokoloff, conductor. Evening. Hippodrome.

Fritz Kreisler. Violin recital. Afternoon. Carnegie Hall.

Ralph Leopold. Piano recital. Afternoon. Aeolian Hall.

Ross Austin. Song recital. Afternoon. Princess Theater.

Monday, October 27

Ottlie Schillig. Song recital. Afternoon. Aeolian Hall.

Lotta Madden. Song recital. Evening. Aeolian Hall.

Tuesday, October 28

Rebecca Davidson. Piano recital. Afternoon. Aeolian Hall.

Jules Falk. Violin recital. Evening. Aeolian Hall.

Daniel Jones. Piano recital. Afternoon. Princess Theater.

Wednesday, October 29

Anis Pulehian. Piano recital. Afternoon. Aeolian Hall.

Thursday, October 30

